

# MUSICAL COURIER.

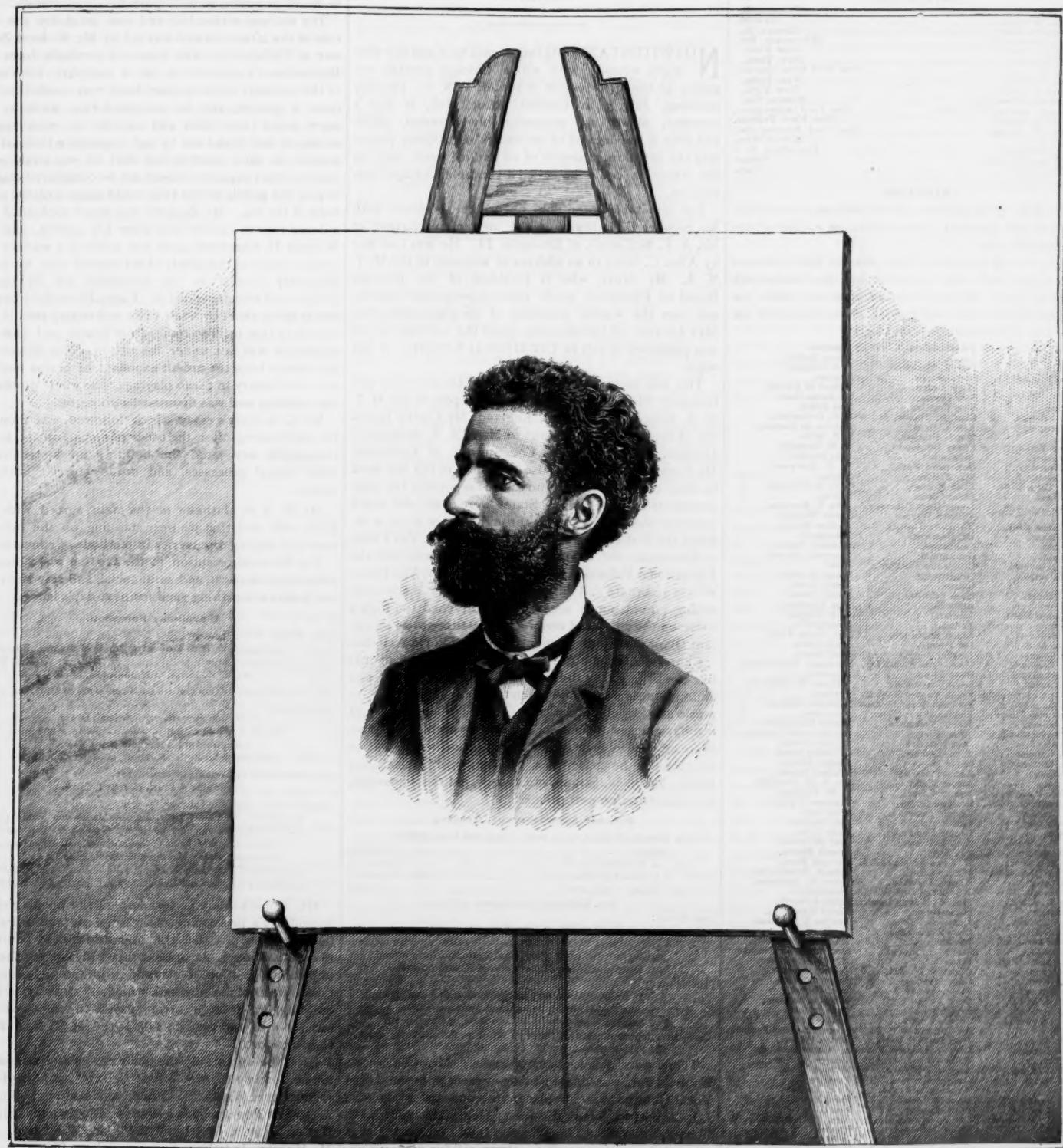
A WEEKLY JOURNAL.

DEVOTED TO MUSIC AND THE MUSICAL TRADES.

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FREDERIC GRANT GLEASON.

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## CONTRIBUTORS.

Mr. FREDERICK GRANT GLEASON	Chicago, Ill.
Mr. E. M. BOWMAN	Newark
Mr. CLARENCE EDDY	Chicago, Ill.
Mr. H. G. UNDERWOOD	Milwaukee, Wis.
Mr. HENRY CARTER	New York
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During nearly nine years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Otto Roth.	
Anna Carpenter.	
W. L. Blumenschein.	

## M. T. N. A.

Twelfth Annual Meeting of the  
Music Teachers' National  
Association.

CHICAGO, JULY 3, 4, 5 and 6.

A Discussion of the Essays and  
Music.

NOTWITHSTANDING the intense heat and the very warm welcome with which Chicago greeted her guests at the first session of the M. T. N. A., Tuesday morning, July 3, at Central Music Hall, it was a crowded, almost an uncomfortably crowded, affair, and even if the dryness of the essays sent thirsty people into the corridors in search of air and ice water, still, on the whole, it could be called a veritable Chicago convention.

The inevitable organ solo opened the program, with Mr. Samuel F. Baldwin at the instrument, instead of Mr. A. F. McCarrell, of Evanston, Ill. He was followed by Allen C. Story in an address of welcome to the M. T. N. A. Mr. Story, who is president of the Chicago Board of Education, made some appropriate remarks, and then the worthy president of the association, Mr. Max Leckner, of Indianapolis, made the address, which was published in full in THE MUSICAL COURIER of last week.

This was succeeded by the report of the secretary and treasurer, Mr. H. S. Perkins, and the report of the M. T. N. A. delegate to London, England, Mr. Calixa Lavallée, of Boston, and the report of M. T. N. A. delegate to London, Ontario, Mr. N. Coe Stewart, of Cleveland. Mr. Lavallée's report was also published in full last week in these columns. Then the various reports of the vice-presidents of the various States were read and much business was really gotten through before 11:30 A. M., when the first essay was read by Mr. John S. Van Cleve, of Cincinnati, the subject of whose paper was "On the Educational Value of Choral Societies." Mr. Van Cleve, who is an ornate and an interesting speaker, made some telling points, but, it seems to us, attached too high a value on the culture of congregational tunes as an important factor in the development of musical life in America.

Choral singing is noble at its best, but if it is bad it is like the little girl in the story book, "it is horrid," and church singing has done much to keep public taste in music at a low ebb in America. Mr. Van Cleve, too, need not have lagged in Wagner's name as a whipping post. Wagner was the greatest master of choral writing, when he chose to be (*vide* "Die Meistersinger"), that ever lived. Mr. S. W. Straub, of Chicago, led the discussion, but elucidated no new points.

## Tuesday Afternoon and Evening.

- 1. Octet in D minor, op. 9, piano, string and wind instruments..... Rubinstein
- 2. a. Romance, op. 28..... F. Gernsheim
- 3. b. Grand gavotte, op. 45..... Homer N. Bartlett
- 3. c. Vocal, "Daffodils"..... Jordan

Mrs. Katherine van Arnhem, of Chicago.

J. Brotherhood, of New York city.  
"A knowledge of the relation of anatomy and physiology to piano playing essential to the piano teacher, student and virtuoso."  
Discussion led by R. Zeckwer, of Philadelphia, Pa.

4:00—ESSAY:  
C. B. Cady, of University of Michigan, Ann Arbor, Mich.  
"Some educational aspects of technical development."  
Discussion led by W. S. B. Mathews, of Chicago, Ill.

8:00—An informal reunion of the M. T. N. A. in the assembly room of the Palmer House.

There were a few changes made. Mr. Charles A. Knorr, tenor, was unable to be present and the Lotos Vocal Quartet took his place. It consisted of Messrs. J. L. Johnston, Frank K. Root, Henry Hart and E. C. Cowles, and sang "The Warrior Bold" in a style that pleased the audience sufficiently to call for a repetition. It was, of course, given, as vocal quartets are perfect salamanders when it comes to the heat.

However, before they sang Mr. Emil Liebling, pianist,

assisted by Messrs. Lewis, Maurer, Hess, Kramer, Fowler, Stengler and Mueller gave Rubinstein's octet for piano, string and wind, in D minor, op. 9. It is a veritable concerto for piano, bristling with formidable difficulties. It was commendably played, technically, by Mr. Liebling, although his want of tonal variety occasionally made his work dry. The string and wind were evidently in need of more rehearsing.

Mr. Liebling also played two solos, a lengthy and too worked romance, op. 28, by F. Gernsheim, and a showy but clever gavotte by Homer N. Bartlett. Mrs. Katherine van Arnhem, of Chicago, gave her vocal solo in a dramatic style, but with a vocal method that might be improved. There is passion, fire, intelligence, but the voice is mismanaged.

Mr. Brotherhood's essay, with its lengthy title, was, as is usual with all his writing, verbose and pedantic, but full of knowledge and research; but, as we indicated in last week's issue of THE MUSICAL COURIER, it became nothing but a mere puff for his invention, and consequently should not have been allowed on the program, on the score that the association ought not to be used for advertising purposes, although we cannot blame Mr. Brotherhood for taking advantage of any chance to be heard in public, so as to push his own interests.

The discussion that followed was decidedly the feature of the afternoon and was led by Mr. Richard Zeckwer, of Philadelphia, who dissented decidedly from Mr. Brotherhood's proposition that, a complete knowledge of the anatomy of the human hand was needed to become a pianist, and he confessed that, while he had spent much time, labor and expense on such experiments, he had found out by sad experience that art led science in such matters and that he was afraid some time or other organists would not be considered eligible to play the pedals unless they could name *seriatim* every bone in the leg. Mr. Zeckwer was much applauded, but a dozen rose to oppose him after his speech, and Mr. William H. Sherwood gave his views in a manner that left no doubt in the minds of his hearers that he has a pecuniary interest in the technicon, for he openly praised and recommended it. Fanny Bloomfield cut the whole thing short by a few terse and telling remarks to the effect that technic comes from brains and that the technicon was not under discussion. Mrs. Bloomfield has always been the ardent exponent of brains and not mere machinery in piano playing. The whole discussion was exciting and was dismissed with regret.

Mr. C. B. Cady's essay, which followed, was thoughtful, and coming after the other one was fruitful, for he thoroughly advocated the building up of technic by slow mental processes, and not by forced, hothouse means.

Mr. W. S. B. Mathews in the main agreed with Mr. Cady, and said that we were standing on the brink of new and mighty discoveries in methods of education.

The informal reception in the evening was a pleasant affair, semi-musical and semi-social, and served to give the guests a breathing spell for next day's labors.

## Wednesday Forenoon.

9:00—ORGAN SOLO:  
a. Passacaglia from Pastoral sonata in E minor.... Rheinberger  
b. Concert piece..... G. E. Whiting  
Mr. C. H. Morse, of Minneapolis, Minn.

9:15—APPOINTMENT OF COMMITTEES ON NOMINATION OF OFFICERS, &c.

9:30—ESSAY:  
N. Coe Stewart, of Cleveland, Ohio.  
"The M. T. N. A.: what it has accomplished and what it may learn from other teachers' associations."  
Discussion led by W. H. Dana, of Warren, Ohio.

10:15—REPORT OF CHURCH MUSIC COMMITTEE.

By Waldo S. Pratt, Hartford, Conn.

10:45—RECITAL—Piano and strings,  
R. Zeckwer, of Philadelphia, Pa.; the Jacobsohn String Quartet, of Chicago, and Mr. L. Gaston Gottschalk, baritone; S. E. Jacobsohn, first violin; Theo. Binder, second violin; Joseph Ohlbeisser, viola; Meinhard Eichheim, 'cello.

3. Quartet, C sharp minor, op. 11..... Beethoven  
2. Quintet, for piano and strings..... W. W. Gilchrist

Mr. Morse's organ performance at the opening of the second day's proceedings was scholarly and attractive, but it seems a pity that the organists should be treated in such a manner. At present they only occupy the very unpleasant position of playing to straggling groups of talkative people in the hall, which, by the way, is a fine building, but its large corridors seem to tempt one to go out and talk, and they do talk at the M. T. N. A. for all they are worth.

After the organ solo the chair designated as committee on nomination of officers: Calixa Lavallée, of Massachusetts; Waldo S. Pratt, Connecticut; Richard Zeckwer, Pennsylvania; Fanny Bloomfield, Illinois; N. Coe Stewart, Ohio; F. A. Parker, Wisconsin; Flora M. Hunter, Indiana; Sumner Salter, Georgia; Lena Walters, Kentucky; Chas. H. Landon, New York; F. H. Pease, Michigan, and F. H. Benedict, Missouri; and as committee on resolutions, Johannes Wolfram, Ohio;

Thomas Tapper, Jr., Massachusetts, and B. F. Peters, Iowa.

Mr. Stewart's paper was most comprehensive, tracing the history of the association from its birth to its present condition; he showed the power it wielded, the abuses it reformed and that its influence was a constantly fructifying element that was bound to accomplish great results.

Mr. Dana led the discussion, and, of course his remarks were pertinent, as they always are.

The committee on church music, Waldo S. Pratt, L. B. Whitney and Harry B. Roney, made some admirable suggestions and further advised that a commission be appointed to devote itself to the elevation of church music. But when it came to the question as to the immediate consideration of the measure and the consequent setting aside of the musical program, President Leckner sternly protested, and he carried the day and the regular order of business went on.

The great quartet in C sharp minor of Beethoven received a good interpretation except when at times it was played rough and uncertain. The Gilchrist quintet is a scholarly work, smooth, flowing, melodious and graceful. It shows the hand of a man who is well versed in his craft, who gets up in the morning with double counterpoint and goes to bed at night with it. It is a trifle spun out in the slow movement, the third; the second, a scherzo, is the best of the four and is full of fire and freedom. If Mr. Gilchrist would condense his ideas he would make a more compact work of this interesting quintet.

It goes without saying that it received a very finished interpretation, Mr. Zeckwer at the piano playing in his best and most approved style. Owing to the neglect of somebody or other to inform Mr. Gottschalk that he was to sing he failed to materialize, which was a disappointment, as many musicians wished to hear this artist.

#### Wednesday Afternoon.

2:00—RECITAL—Organ and Vocal.	Clarence Eddy, of Chicago, Ill.
Songs by Chicago Ladies' Quartet.	
1. Toccata in F major.....	Bach
2. Fantasie in E minor (manuscript).....	Merkel (Dedicated to Clarence Eddy.)
3. Concert variations on "The Star Spangled Banner".....	Buck Mr. Clarence Eddy.
Vocal—Scena and aria for tenor from the opera "Freischütz".....	Weber Henry Koeke, of New York.
3:00—ESSAY :	Rev. J. H. Knowles, of Chicago.
5. "The emotional in music and how to preserve its power for proper ends."	
Discussion.	
4:00—REPORT OF COMMITTEE ON REORGANIZATION.	By the chairman, Johannes Wolfram, of Canton, Ohio.
6. Sonata, No. 10, op. 146.....	Rheinberger
I. Prelude and fugue. II. Theme with variations.	
III. Fantasie and finale.	Mr. Clarence Eddy.
7. Vocal—"The Children's Home".....	Cowen
Jessie Bartlett-Davis, of Chicago.	
8. Concert piece in E flat minor.....	Thiele Mr. Clarence Eddy.

Mr. Eddy's playing is always a revelation of power, both intellectual and emotional; he controls his great instrument with an ease that is wonderful. His playing on this occasion was distinguished by the same rare delicacy, giant grasp and fine interpretation. Jessie Bartlett-Davis being unavoidably absent, the Chicago Ladies' Quartet took her place and sang some pretty ballads, and were recalled four times, which shows after all that even members of the M. T. N. A. are but human and like to be amused.

Mr. Henry Koeke, a young tenor from New York, a pupil of Mrs. Louise Cappiani (who, by the way, was more than ubiquitous, working earnestly in about a dozen places at once), sang an aria from the "Freischütz" with a light voice, hardly as yet developed, but musical and well trained.

The Rev. J. H. Knowles, the well-known Canon Knowles, of Chicago, then read his essay, which proved to be scholarly, chaste in diction, but presenting no novel ideas, being a general talk about the beauties of the divine art.

Mr. De Roode, of Kentucky, moved that the chair be authorized to appoint a committee to report at the next annual meeting on the expediency and feasibility of organizing a solvent society for life insurance on the mutual plan under the auspices of the M. T. N. A. The motion, as it should have been, was lost. This shows that the life insurance fiend has his glittering eye on the association.

On motion of H. M. Butler, of Missouri, the committee's suggestions as to the appointment of the "Church Music Commission" were adopted.

J. H. Hahn, of Detroit, chairman of the committee on reports of vice-presidents, stated that they all complained of the difficulty of forming State organizations. The reports were ordered printed, Secretary H. S. Per-

kins being authorized to run them through the "condenser."

W. F. Heath, committeeman, reported on the president's address approving the suggestions as to appointing vice-presidents, of strengthening the bond of union between State and national organizations, more systematic business management, changing conditions of actual membership, shutting off the president and secretary from program and executive committees; disapproving of suggestions as to substituting the office of chairman for that of president, and recommending that no American compositions be performed at concerts of the M. T. N. A. before passing the examining committee and meeting tests; he made suggestions favorable to choral societies, church choirs and music in public schools; also, that Mrs. Octavia Hensel's paper read at Indianapolis last year be embodied in the forthcoming report, and as to taking more active steps in regard to international copyright. The report was adopted.

But the fun of the whole day began when Chairman Johannes Wolfram, of Canton, Ohio, attempted to read the report of the committee on reorganization and revision of the old constitution.

Such a row occurred that the breast of President Leckner must have swelled as he vainly thumped his gavel, and he probably thought to himself: "We, too, can raise a row, even if it is not a political convention."

It would have made the heart of a parliamentarian sink to hear the various schemes, suggestions and plans which fifty excited gentlemen hurled at the president's head.

The trouble began when Dr. Ziegfeld, of Chicago, rose and offered his idea of a revision of the constitution, which was backed by the sapient Mathews and that wily little obstructionist, Fillmore, of Milwaukee, who always delights in saying "I object," even when the dinner bell rings, simply from pure habit. Naturally Mr. Wolfram was aggrieved, as he said that eight months the committee had labored, and it looked a little suspicious to have a new set of amendments sprung on him at the eleventh hour, and then, becoming angry, he hastened to tender his resignation, which was promptly rejected. Everybody seemed to have something to say, Mr. Blumschein making the most rational suggestion and Mr. Sherwood the most weird. Finally the uproar terminated on a motion to adjourn, which was adopted, and the meeting broke up in the greatest disorder, and then everybody laughed and looked in a guilty way at his neighbor, just like the small boys who had been caught stealing jam. At a late hour of the same day an impromptu meeting was organized at the Palmer House, and a successful effort was made to bring the conflicting elements into harmony.

#### Wednesday Evening.

8:00—FIRST CONCERT OF AMERICAN COMPOSITIONS—Orchestral and vocal.	Chorus of 400 voices and grand orchestra under the direction of Mr. Theodore Thomas.
1. "Skirnis-nal." "Frey's Longing," from the "Elder Edda." First movement (MS).....	J. Beck
2. Praise Song to Harmony, symphonic cantata for male chorus, solo and orchestra.....	Frederic Grant Gleason
Mrs. Katherine van Arnhem, soprano; Mr. Homer A. Moore, baritone.	
3. Concerto for piano and orchestra, A minor.....	E. Grieg
Pianist, Miss Dyas Flanagan.	
4. "The Will o' the Wisps," for female chorus and orchestra.....	Louis Maass
5. Suite for strings in E major, op. 12.....	Arthur Foote
6. Selections from the 126th Psalm for chorus and orchestra.....	C. C. Converse

The Exposition Building, where the first concert was given and also where Theodore Thomas gives his summer night's concerts, is a huge, rambling, barn-like structure not at all suited for musical performances, as the acoustic properties are unfavorable; great allowance must therefore be made for this performance, which, under such trying circumstances, was admirable. Johann Beck conducted his own composition, it being only the first movement of the work. It is a broadly conceived movement in C minor, richly at times too densely orchestrated, full of power, rather sombre, and discloses a masterful grasp, as if the composer knew what he had to say and said it. Beck is one of the strongest of the group of young American composers, and his work is laid on lines infinitely broader than those of many of the other. He is no trifler, but a vigorous, scholarly and dramatic writer. This work is rugged, as befits the theme, and if suggestive of Wagner that certainly is no crime. Beck will work out his salvation in his own original way, so one need not fear the occasional reminiscences.

Frederic Grant Gleason's "Praise Song" begins with a joyous and charming, almost light orchestral introduction, which puzzles one to connect it with the choral and solo numbers which follow. It looks suspiciously as if Mr. Gleason had gotten tired of being called a Wagnerite and had said to himself, "Lo! I also can write in the

manner of Mozart;" and he certainly can, for the purity of the writing is unmistakable and shows Mr. Gleason up in a new light altogether. The cantata which followed is in a more serious vein and contains some excellent writing, the solos in particular being interesting and dramatic. The soloists in vain endeavored to make themselves heard, but even the elements conspired against them, and rain and railroad whistles, thunder and cannon crackers made a formidable barrier against one's auditory nerves distinguishing anything musical. And then, with a weird and subtle humor all his own, the Chicagoan who resides in that portion of the city manifested his reverence for the glorious national nuisance and the divine art by making all the noise he could outside with pistols, yells and rockets.

The male chorus was weak, but what could one expect in such a place? Mr. S. G. Pratt certainly labored tremendously, and the entire mixed chorus reflected much to his credit, but—well, one must not be too carpingly critical. Miss Dyas Flanagan, the soloist in the Grieg A minor concerto, played under the most trying circumstances, for she had to fill the late lamented Edmund Neupert's place, and the way in which she executed it, at such short notice and with but one rehearsal, the first time, too, she had ever played with orchestra, was marvelous. We have spoken before of Miss Flanagan's admirable performance of this beautiful and poetic work. She fairly outdid herself on this occasion, actually making her instrument heard in the vast building, and playing with finish, delicacy, fire and intense feeling, the cadenza in particular, in the first movement being beautifully played. Miss Flanagan made a great hit at the M. T. N. A.

Louis Maas' "Will o' the Wisps," which has been spoken of before in THE MUSICAL COURIER, was well received; the orchestration is dainty and full of color: It was sung as well as the chorus knew how. Arthur Foote's suite in E major is just as Foote-ish as possible; suave, poetic and cleanly written, it impresses one at once as scholarly. It is not pretentious and its three movements, while perhaps lacking variety, are notable for finesse and smoothness. The last movement, a gavotte, however, bears a suspicious resemblance to the theme of a recently published piano gavotte, but then we know all gavottes sound alike. C. C. Converse's hymn is from the pen of a gifted amateur, and shows considerable skill and study, but it would be unfair to judge it by the trying ordeal under which it was produced.

(Conclusion in our next.)

#### NEW OFFICERS OF THE M. T. N. A.

THE following are the names of the new officers of the M. T. N. A. elected at Chicago for 1889-9: President, W. F. Heath, Fort Wayne, Ind.; secretary and treasurer, H. S. Perkins, Chicago, Ill.; executive committee, R. Zeckwer, Thomas A. Becket and Fred. S. Law, all of Philadelphia; program committee, Calixa Lavallée, Boston; William H. Gilchrist, Philadelphia, Pa.; J. H. Hahn, Detroit, Mich. Philadelphia was chosen as the place of next meeting in 1889. The committee appointed to audit the secretary's account will consist of F. A. Parker, Frederic G. Gleason and Wilson G. Smith.

#### AMERICAN COLLEGE OF MUSICIANS.

THE first meeting of the board of the A. C. M. took place July 2, and a revision of the prospectus was made concerning conditions of membership, &c.

The first examinations began Monday morning at the rooms of the Board of Education, City Hall. Tuesday evening, July 3, the annual meeting took place and Mr. E. M. Bowman was unanimously re-elected president; Mr. Clarence Eddy was made first vice-president; S. B. Whitney, second vice-president; Robert Bonner, secretary and treasurer. Louis Maas was elected on the board of six piano examiners, to serve three years. Other examiners elected were: Mrs. Louise Cappiani, voice; S. B. Whitney, organ; N. Coe Stewart, music in public schools; J. S. Beck, violin; W. W. Gilchrist, theory. The treasurer's report shows a balance of over \$400. A committee was appointed last year to report on the advisability of the organization of local sections. They have recommended them where there are six resident members, and the administration of the association or initiatory examinations are to be conducted by one examiner from the central bureau, the headquarters of which will in the future be New York, assisted by the local examiners in each department, six in all.

The following is the list of the successful candidates who passed at the examinations of the American College of Musicians at Chicago: Miss Sarah W. Hayman, Chicago; John B. Campbell, Chicago; Grant Weber, Monroe, Wis.; Kate L. Deeney, Buchanan, Mich.; Julia M. Todd, Milwaukee; Mary T. Ellsworth, Milwaukee; Anne Henermann, Chicago; Emil Larson, Chicago;

William C. MacFarland, New York; Josephine Lange, Fort Wayne, Ind.; Alice Doty, Batavia; E. A. Lord, Brooklyn, N. Y. All these passed as associates and were accordingly elected to the college. The two following passed the higher examination for fellowship and were duly elected: J. A. Butterfield, Chicago, and J. W. Conant, West Medfield, Mass.

## INDIANA STATE MUSIC TEACHERS' ASSOCIATION.

Indianapolis, June 25 to 27, Opening with a Concert at Popular Prices.

INDIANAPOLIS, June 28, 1888.

THE twelfth annual meeting of the Indiana M. T. A. was brilliantly inaugurated on the evening of the 25th by a concert in Tomlinson Hall, at popular prices. This spacious auditorium was well filled by an appreciative audience, and the unequalled success of this year's meeting was thoroughly assured as the beautiful hall filled with an eager and happy throng of Indiana's musicians and their friends.

The orchestra of the Lyra Society, of Indianapolis, Mr. Alexander Ernstinoft, director, opened the musical season with the "Oberon" overture, playing it smoothly and effectively. It was, I think, the best local orchestra playing we have had.

Then came Bloomfield—Bloomfield the inimitable, the indescribable—the very lawless—the Bloomfield. A friend of mine writes of her, calling her the cyclonic Bloomfield. Well such a playing of Chopin! and that "Fledermaus" and the Liszt polonaise and—everything! I will say no more, only that she told me she was inspired by her audience, that she felt like playing, and that her piano felt like it, too. I think it did.

Schubert's "Lord is my Shepherd" was charmingly sung by the young ladies forming the double quartet. I have never heard it so well done. They were recalled, singing a beautiful selection without accompaniment. Their voices are the freshest of Indiana's capital city and their singing was very artistic, their modulations superb.

Mr. Armin Recker—and I must indulge myself in saying he is an Indianapolis boy who has taken honors at the Cincinnati school—played a cello concerto, Götterman, with piano accompaniment by Miss Winifred Hunter. Young Recker has many friends and admirers here and is always warmly received. He is a very promising youth.

The orchestra closed the concert with Massenet's Fifth Suite, giving it effectively and well. This number closed the opening concert of the series the association will give, with every indication of the meeting being the best success the association has yet made. If State teachers' associations do no more than furnish the means and the occasion for such inspiring exhibitions of both audience and artist as this opening night afforded, they do not live and work in vain.

Tuesday's program opened the business proper of this busy little convention. The address of the president was a plea for a better division of the work relating to the association, since two or three can no longer be expected to make the necessary sacrifice of time required to do the work.

Mr. Abercrombie, Chicago, read a paper on the voice which, together with Mr. Ernstinoft's supplemental talk, was the feature of the day. The vocalists were greatly pleased. The gentleman who agreed to furnish a paper on "Musical Criticism" did not materialize in the flesh, though he may have been present in the spirit. I am told that some names have been circulated on these programs for two or three several years with the same result. I would suggest sending them a bill for advertising. The recital hour, morning and afternoon, was occupied by singers and players of the State, the evening concerts being devoted to the association's guests.

In the evening Miss Neally Stevens played before an audience filling Plymouth Church comfortably, Mr. Abercrombie assisting. I need not tell your readers of Miss Stevens' artistic playing. I do not like this adjective—it is called into use so repeatedly—and would say artful playing, but I fear I would be misunderstood. I would, however, use "artful" in its primary sense. I believe her attractive appearance has been referred to by the general press until the compliments of the average morose and heartless concert writer in this direction have ceased to stir her heart. The evening was another pronounced success of the convention, the audience large, demonstrative and critical, and Miss Stevens was called upon to bow her thanks for the applause showered upon her at the end of each group of her pieces. I may say here that the tendency of all the programs of the meeting was toward brilliant effects, and the restfulness of quiet numbers often interposed would have occasionally rested a tired and careful listener.

Mr. Abercrombie's singing is thrilling indeed. A good large voice, unusually even throughout its compass, and a fine method satisfy the listener as he is rarely satisfied. He became a favorite here, and I wish we might hear him in a larger opportunity.

I did not hear Wednesday morning's program. Two papers

read and discussed, some organ playing, a vocal solo and a vocal trio, all done by Indiana musicians, filled the time. Miss Mary Tomson, Crawfordsville (Crawfordsville-where-the-author-of—"Ben Hur"—lives, I believe the place is called), is spoken of as a fine singer.

Wednesday afternoon brought forth a paper and discussion of "Church Music," by three of the prominent clergymen of this city and the convention, the latter "go as you please." I would that the country might have heard it. It showed a position of the pulpit on the question in its many phases that could not have been expected a few years ago. The discussion was lively and witty, reverent and sincere, and was frequently applauded. At 4:30 Miss Birdie Blye, a very young Indiana girl, who has studied in London and New York, I believe, played an astounding program of difficulties like the fantasia and fugue, Bach-Liszt; sonata, B flat minor, and ballade, Chopin, and Liszt's No. 2 rhapsodie.

I could not listen without painful sensations. To see so much work from so slight a creature upset my previous experiences in the matter of the relations of cause and effect, and I suffered a sort of musical homesickness. I suppose it was from finding myself so far out of my ordinary reckonings. I have never heard a prodigy before and I don't want to again. I say it kindly, for I think Miss Blye very lovable, and I would say I loved her if I dared. Her program was too hard for her, needlessly so. Her playing is astonishing, but not satisfying. She leaves no reserve of power to cushion yourself against, and you are without any feeling of ease and security so essential to the enjoyment of music, and that is what music is for—to me, at least. I would not question the wisdom of those having her best interests at heart, but the most lasting and valuable results, the most complete and healthful long lived career, may not be best sought through a forcing process. May the most wise and judicious treatment be accorded this talented child.

Wednesday evening, and Mr. Maas, assisted by Miss Sweeney, of Detroit (Detroit on the program, but at home when in Indianapolis). Another piano recital to bring the convention to a close. A rainy night reduced the number heretofore present, though there was a good houseful out. After all we have heard in the past three days, tired from overwork and not a bit music hungry, the solid, satisfying tone, the firm and massive delivery, the sense of security and ease, the feeling of power reserved which, of course, Mr. Maas' playing imparts to one, was delightful. Another brilliant program, largely Liszt and Schumann, and much hand clapping by a fatigued lot of music enthusiasts closed this session of the Indiana Music Teachers' Association. Miss Sweeney's voice is rich and full, even and strong, and she has not before sung so well that I have heard.

In fact, everybody concerned on these programs has been at his best, and I am glad to remember many instances of fine work done by Indiana people. They are coming to the front fast, and a great many of them, or the association is but bringing them to view. In either event it is a creditable and desirable work. Not as a stupid matter of course do I say this was the best convention we have ever had. It was the best and the most successful in every way, not excepting the financial problem.

The Indiana teacher was here from the lake on the north and the river on the south, and all the way between and from Illinois. The good fellowship fairly running to waste, and the teacher from the smaller town, and from Indianapolis, too, for that, musically starved by the year and now stuffing himself on everything from Bach to to-day, was a spectacle to warm the heart. Never have I heard so many resolutions expressed to come again and bring friends next time as now.

I think it is fairly acknowledged that State teachers' associations may be made a great benefit and a blessing to the teachers of any State.

There are some teachers in this city whom I did not see present at any time during the convention, nor at any of the concerts. But, bless their poor souls! they are those immensely successful and influential ones who never have a vacant hour, and they never get a chance to read the papers. I suppose they did not know it was here. "Awful sorry I couldn't get around, but then, you know, it wouldn't do me any good."

"Naw," Maas, and Bloomfield, and Stevens and Abercrombie, and the spectacle of your lovely friends and pupils and neighbors fairly creating a sensation by their advent or progress in the study and practice of the art whose duties you are so distracted with—you unselfish musical enthusiast—it can't do you any good! What can?

Lafayette was selected as the place of meeting for next year. W. F. Heath, president; A. M. Kinsie, secretary, and Mrs. Flora M. Hunter, treasurer, form the official board. H.

**BISMARCK AND LUCCA.**—During one of his visits to Gastein Count Bismarck (as he then was) was photographed with Lucca in what one of his biographers calls a "Romanesque attitude." The photograph created a sensation and a friend wrote to the count about this public association with the "Bathsheba of the opera," and warned him that his soul was in danger. Bismarck replied that he was a humble, God fearing Christian, his defects being that he was too disinterested and cowardly. "As for Frau von Rhaden," he wrote, "people should not say such unpermitted things about her." He does not deny the "Romanesque attitude." If Lucca was Bathsheba, who was David, and where, oh, where is little Solomon?

## Mr. Brandeis Makes a Correction.

NEW YORK, July 4, 1888.

Dear Musical Courier:

I SEE in your magnificent issue of this date a list quoted from Mr. G. H. Wilson's Year Book for 1887-8, compiling all the works of native composers played in public in this country during that space.

Now, if only native composers had been noticed I should naturally have considered myself out of the question, being born in Vienna. But as I am certainly quite as much a native as Messrs. Heimendahl, Floersheim, Louis Maas (German), Lavallée (Canadian), Hyllested (Swedish) and Florio (English), I cannot understand why the first performance in New York of my trio in G (Chickering Hall, February 1, 1887, Philharmonic Club concert) by Messrs. Mills, Arnold and Schenk, or of my Danse Heroïque by Thomas' Orchestra, March 3, or of an Albumblatt for string orchestra, flute and horn, played in a Schubert Club concert, Newark, June 8, should be entirely ignored.

Trusting that in the kind spirit which you have always shown me you will make these addenda to the Year Book's list, I remain, as ever,

Yours cordially,

113 East 122d-st.

FRED. BRANDEIS.

## The Bayreuth Festival.

NINE representations of "Parsifal" will be given on July 22, 25 and 29 and August 1, 5, 8, 12, 15 and 19; and eight representations of the "Meistersinger" on July 23, 26 and 30, and August 2, 6, 9, 13 and 16:

DIRECTORS—Dr. Hans Richter and Felix Mottl.

DIRECTOR OF THE CHORUS—Julius Knieze.

STAGE MANAGER—Hartlacher, of Carlsruhe.

### PERFORMERS.

#### "PARSIFAL."

##### Parsifal:

Gudehus, Heinr., Dresden.  
Van Dyck, Ernst, Antwerp.  
Winkelmann, Herm., Vienna.

##### Kundry:

Malten, Therese, Dresden.  
Materna, Amalie, Vienna.  
Sucher, Rosa, Hamburg.

##### Gurnemanz:

Gillmeister, C., Hanover.  
Wiegand, H., Hamburg.

##### Amfortas:

Reichmann, Th., Vienna.  
Scheidemantel, Carl, Dresden.

##### Altsolo:

Malten, Therese, Dresden.  
Staudigl, Gisela, Berlin.

##### Solo Blumenmädchen:

Bettaque, Kathi, Bremen.  
Dietrich, Marie, Stuttgart.  
Fritsch, Sophie, Carlsruhe.  
Hedinger, Emilie, Munich.  
Kaiser, Marie, Munich.  
Rigl, Anna, Stuttgart.

##### Wotan:

Plank, Fritz, Carlsruhe.

##### Walther von Stolzing:

Gudehus, Heinr., Dresden.  
Winkelmann, Herm., Vienna.

##### David:

Hedmond, E., Leipzig.  
Hofmiller, S., Darmstadt.

##### Eva:

Bettaque, Kathi, Bremen.  
Malten, Therese, Dresden.  
Sucher, Rosa, Hamburg.

##### Magdalene:

Staudigl, Gisela, Berlin.

**WHAT THE COLONEL KNOWS.**—According to the London "Figaro" the reminiscences of J. H. Mapleson will be published early in the autumn. This gallant impresario, according to our contemporary, probably knows more about the inner secrets of the opera house than any man now living. He has served in the orchestra and the chorus, he has managed both the stage and the "front," he has brought out more great artists and successful operas than any British impresario, he has been burnt out once and bought out twice, and has for more than a quarter of a century in various parts of the world directed a business which has a peculiar interest for those who dabble in big sums. From first to last something like three millions of money must have passed through his hands, and even the business portion—which will, it is understood, be an important part—of the book will therefore have its interest. Mr. Mapleson has written the whole book himself. If he only adds up his figures right some interesting information may be gained which will gratify the proprietors of our Academy of Music when it was the scene of "Her Majesty's Opera" and revivals of "Martha."

**MAGNIFICENT, BUT NOT.**—Giuseppe Galessi is one of the best and most even tempered orchestra leaders alive. Recently, on account of sickness, his cornet player was obliged to send a substitute. The sub was a mixture of conceit, double f, and muscular activity. After the overture—a series of ear splitting blasts from the cornet and agonizing groans from the leader's chair—Giuseppe leaned over to the cornetist, and, with all the grace and politeness imaginable, remarked: "Sare, you play zee fine co-r-r-net; zee grand tone; zee magnificent expressione; but, sare, your' pardone, please don't play!"—Clipper."

**MC CALL.**—Wallack's Theatre will be closed until July 16, when "Prince Methusalem" will be presented with the following cast: "Prince Methusalem," Marion Manola; "Pulcinella," Annie Myers; "Sophistica," Marie A. Sanger; "Sigismund," De Wolt Hopper; "Cyprian," Jefferson de Angelis; "Trombonius," J. J. Raffael; "Carbonazzi," Lindsay Morrison, and "Count Vulcanio," Alfred Klein.

## O. M. T. A.

THE Ohio Music Teachers' Association meeting at Columbus was again a most overwhelming success. It began Wednesday, June 27, and lasted three days—three days full of music making, essay reading and general good fellowship.

The Ohio boys are noted for their hospitality and jollity and this season was no exception to the rule.

THE MUSICAL COURIER published June 20 the complete programs of the meeting, which were carefully adhered to. President Blumenschein proved himself, as was expected, a most admirable president; untiring, judicious and amiable, he made a deep impression. The Ohio Association seems to have the luck of getting good men at its head. Wolfram, Blumenschein, and now the president-elect, Wilson G. Smith, "multum in parvo," as he has been aptly called, will prove, without doubt, a most energetic and praiseworthy successor to the others.

At the opening of the session on the first morning Mayor Bruck of Columbus, made an address of welcome, which was followed by President Blumenschein's address, full of ideas, suggestions and happy points.

The musical program opened with a piano performance by Frank Zebest, of Zanesville, which was followed by Constantin Sternberg's playing of Beethoven's sonata, op. 31, No. 3, which was highly praised. Miss Daisy Whitney and Mr. T. H. Blakeslee also participated.

Wilson G. Smith read an essay on "American Compositions in the Class and Concert Room," a subject he is well adapted to handle.

Mrs. Mary Cushing-Ely and Miss Mazy Beel, of Delaware, played.

Constantin Sternberg, who is a most versatile musician, then gave one of his funny parodies on various composer's styles, which fitly ended an afternoon's pleasure.

The evening program presented Mendelssohn's D minor trio and a Mozart aria, sung by Mrs. Waterhouse and accompanied by John S. Van Cleve. Constantin Sternberg played Grieg's romantic sonata, op. 7, E minor, in a masterly manner, the work seeming to suit his style and technic. He also played a group of American compositions by Wilson G. Smith, Arthur Foote, G. W. Hunt, Blumenschein, Sternberg and MacDowell. He revealed considerable taste and variety of playing, which is more of the artist than that of the mere virtuoso. Some songs and choruses closed the evening program.

The second morning, after some music by Misses Olah Hull and Lois Cary, Mr. Johannes Wolfram read a very able and instructive essay on "The Intellectual and Emotional in Music and Its Relation to Pianism," which was admirably and logically handled, as is the case with everything on which Mr. Wolfram focuses his keen intellect. A group of Ohio composers' works were given by J. H. Rogers, F. L. Eyer, John Yoakley, Mattoon and Wilson G. Smith. Miss Hetich was the vocalist, and did justice to the music she interpreted. Mr. Wilson G. Smith was then heard with Miss Marie Egts in a duo fugue for two pianos by Haines, a young English composer. That blonde fairy of the keyboard, as she has been poetically called, Miss Neally Stevens, of Chicago and everywhere (for she plays all over), played some of Wilson G.'s compositions in a manner that must have made the little man from Cleveland happy. She also played two pieces by Mattoon and Blumenschein, and for an encore a rhapsody Hongroise by Liszt.

Miss Stevens also played in the evening a lengthy program, in which her charming personality, versatility and graceful touch and style as a player were thoroughly revealed. Grieg's string quartet was played by the Philharmonic Quartet, of Cincinnati. Mrs. Waterhouse and Miss Myers sang, and the Ladies' Vocal Quartet sang two choruses by Schubert and Strauss, under the direction of W. H. Lott, which closed the evening's performance. It is only fair to state that the Philharmonic Quartet were brought from Cincinnati at President Blumenschein's own personal expense, a generous act that deserves special mention and credit.

Miss Marie Wright, Mrs. S. W. Miles, George Schneider and Miss Emma Cranch made the music of the last morning. In the afternoon that most interesting writer, charming lady and pianist, Miss Amy Fay, played a program consisting of selections from Bach, Beethoven, Liszt, Gottschalk and Hopkins, which was vigorously applauded. Henry Schradieck played Ad. Foerster's "Romanze" in such a masterly fashion that the talented and modest composer of Pittsburgh was called for. Will Hennings, of Cleveland, surprised his audience with a song recital of unusual beauty as regards selections and displayed fine interpretative powers, artistic feeling and a well cultivated voice. This young gentleman was until recently studying in Germany and is a brother of the well-known singer, Dora Hennings-Heinsohn.

Louis Maas, with Henry Schradieck, played his sonata for piano and violin, a work that has already been praised by THE MUSICAL COURIER for its many beauties, and also played a piano recital with unusual fire, feeling and fervor. Maas was in his best mood and we had some glorious piano playing. Henry Schradieck played Bach's "Chaconne" in his well-known scholarly and musicianly style. Miss Marie Egts played a Mendelssohn fantaisie. At the Thursday afternoon session John S. Van Cleve was heard in one of his witty and characteristic speeches. John is very spicy sometimes, and

all that he says is enjoyable. George Magrath played in conjunction with the Philharmonic Quartet Schumann's quintet, which was given in a thoroughly artistic spirit.

President Blumenschein is to be heartily congratulated on the success of this meeting, which was characterized by good fellowship and harmony. Over two hundred new members have been enlisted since the last meeting and the exchequer shows a decided balance in favor of the association. The following are the names of the new officers of the O. M. T. A. for the coming year:

President, Wilson G. Smith, Cleveland; treasurer, William Huber, Hamilton; auditor, Louis Mathias, Toledo; recording secretary, L. H. Blakeslee, Delaware; corresponding secretary, J. H. Rogers, Cleveland; vice-presidents, piano, George Magrath, Cincinnati; organ, George W. Andrews, Oberlin; voice, Alfred Arthur, Cleveland; violin, Henry Froehlich, Cincinnati; theory, Otto Singer, Cincinnati; composition, W. L. Blumenschein, Dayton; chorus, H. Ebeling, Columbus; orchestra, F. N. Davis, Delaware; history of music, J. S. Van Cleve, Cincinnati; music in public schools, N. Coe Stewart, Cleveland.

A resolution of thanks was offered to the visiting artists, comprising Miss Neally Stevens, Miss Amy Fay, Messrs. Constantin Sternberg, Louis Maas and Henry Schradieck, for artistic services.

P. P. J.

## The Prize Winners.

THE singing societies that won the prizes at the Baltimore Sängfest last week were the following:

*First Class*—First prize, Junger Männerchor, of Philadelphia. Second prize, Männerchor, of Philadelphia.

Third prize, Arion, of Newark.

*Second Class*—First prize, Orpheus, of Buffalo.

Second prize, Zollner Männerchor, of Brooklyn.

Third prize, Phoenix, of Newark.

*Third Class*—First prize, Kreuzer Quartet Club, of New York.

Second prize, Eintracht, of Newark.

Third prize, Philadelphia Quartet Club.

Herman's Philadelphia society, Van de Stucken's Newark singers, Claasen's Brooklyn song birds and Lund's Buffalo nightingales were the successful ones, and it is curious to notice that these conductors were the chief musical people among the visitors. Heimendahl, the festival conductor, covered himself with glory, and demonstrated that he is a musician of unusual attainments that make his services valuable in any large community.

## A. Moszkowski on Schlesinger's Songs

[Translation from the "Berliner Musik Zeitung."]

IN the race of artistic efforts in music among nations America has, until now, chiefly aspired to the education of the virtuoso. In this direction there is in fact a certain overproduction, as is witnessed by the yearly increasing export of concert givers. Of American composers we hear comparatively little. But the more sparing in that direction are the productions on the other side of the ocean the stronger we consider it our duty to give our sympathy to those productions that are vouchsafed to us. The American Sebastian B. Schlesinger is a lyrical composer of whom one may prognosticate a satisfactory future, and whose present efforts can only command respect. We have before us for review a Schlesinger album (Collection Litolff) and three single songs published by Arthur Schmidt & Co., of Boston. Throughout these songs we notice an effort, crowned with success, to find the right feeling and expression, and to avoid everything that is commonplace. These songs, written within medium register, all move within easily singable intervals, which in their succession give place to thorough artistic and naturally flowing melodies. In the harmonies one perceives here and there amateur-like want of experience, but in several of the songs the piano part is not wanting in an independent charm.

The choice of the text, which is mixed German and English, may be designated as having been made with greatest care. Only a small part of the same is taken from the German literature; the composer prefers the poems of his own language, and thus makes us acquainted with many a blossom of English-American poetry. The most of these are written in an "elegischen"—sentimental—vein toward which the muse of the composer is drawn most. We mention specially a song, "Rio Verde," which develops its lyrical feeling from a pastoral motive; also that delicately felt poem, "The Midnight Wind," which Sebastian Schlesinger has clad with an aristocratic and musical dress. But the American composer has on his palette also lighter colors, and in the more rare cases in which the text is of a more cheerful nature he understands very well to change the (to him) naturally sad diction into a more rounded, piquant form.

The translations (made chiefly by Helen Tretbar) sound, almost without exception, like originals in German. They have no hesitating doubt of language, and are well and conscientiously molded after the melodies.

Mezzo-soprano voices, who are not only anxious to parade with the glamour of their execution, but who also wish to make effect with their intimate rendering, will be able to sing some of the Schlesinger songs with success in the concert room. The chief value of these songs as compositions will, however, remain for homes, and as such they may be recommended to a wide circle.

A. MOSZKOWSKI.

## Prussian Army Marches.

THE oldest of the army marches lately ordered by the Emperor William II. to be played by military bands, as most adapted to the cadence of the "Prussian step," is the so-called "Dessauer Marsch." The supposition that it was a composition of Leopold of Dessau, the "old Dessauer" of Frederick the Great, is most likely a myth. Probability is in favor of those who believe that it was brought into Germany by his troops when they returned from the campaign in Piedmont, and is probably of Italian origin. The old Dessauer, however, was so fond of it that he made his soldiers sing to its melody the chorals "O Haupt voll Blut und Wunden" and "Ein feste Burg," as the chorals were not military enough for his taste. Two other well-known marches from the same eventful period are the "Mollwitz," named after the battle of April 10, 1741, when Count Schwerin drove Neipperg and the Austrians out of Silesia, and the "Hohenfriedberg," where Frederick defeated the imperial Marshal Daun, June 4, 1745. The latter is exceedingly popular, and it is probable that the melody was composed by Frederick himself. The instrumentation may have been added by his music teacher, Quartz, although its simplicity militates against this, while it is not improbable that this, too, proceeded from the king, who had some knowledge of composition. The "Torgau Marsch" does not belong to Frederick's time and has no connection with the battle of Torgau. It is at present the regulation march for the cavalry as they present arms. The corresponding infantry march was composed by Frederick William III. and acknowledged since 1806. According to a belief current in the highest circles the cavalry march, "Rheinström," is the work of the same king. The artillery march past at reviews to the strains of the "Möllendorf March," a modern composition, dating from 1846, but very effective and martial. The composer is not a professional musician, but an old Potsdam inspector, now in his eighty-eighth year, Julius Möllendorf, who composed it for the regiment of Life Guards. These may be regarded as the classical Prussian marches. The "York March" of Beethoven dates from the beginning of the War of Liberation and is dedicated to York's corps. This march is not published in Breitkopf & Härtel's grand edition, nor is there any confirmation of its assignment to Beethoven in the literature of the day. Yet it is eminently characteristic of Beethoven, and a comparison with the "Battle of Vittoria" leaves scarcely a doubt on the matter. It is certainly worthy of him. The "Entrance to Paris March" is of doubtful origin. The story goes that a Prussian fifer heard the melody whistled by a French schoolmaster on whom he was quartered, and made it into a march. But the march was known at Frankfort-on-the-Main before 1813, and the composer is supposed to have been named Walch. It became historical by its use during the occupation of Paris by the allies. Next to the "Wacht am Rhein" it was the most popular air during the war of 1870.

## PERSONALS.

XAVER SCHARWENKA NOT COMING.—Xaver Scharwenka writes to Alexander Lambert that neither he nor his brother intends to come to this country. "If I were to come," he writes, "it would be to play the piano and to produce my own compositions, but not as director of the Cincinnati Institution."

STEVENS.—Miss Neally Stevens, the charming young pianist, slightly sprained her foot at one of the meetings of M. T. N. A., but was able to be about later in the week.

A STUPENDOUS PROGRAM.—Dr. von Bülow played at his recital in London six of Beethoven's sonatas. He was not tired, but the audience silently stole away.

ANOTHER GIRL PRODIGY.—Giulettta Dionesi is the latest and least of the Wunderkinder. She has been playing with great success at the Manzoni, Milan, and is described by the Italian critics with all the epithets they know. She played Leonard's "Grande Fantaisie Militaire," "Vieuxtemps' 'Ballade Polonoise" and, as an encore, Schubert's "Serenade."

BRONSART SUCCEEDS RIEDEL.—Mr. Hans von Bransart has been elected to succeed Karl Riedel as president of the Allgemeine Deutsche Vereins.

IS IT AN EDITION OF HAYDN?—Breitkopf & Härtel have issued a circular in which they express a hope to be able soon to announce an undertaking in classical music which seems to them a duty owed by the German people to one of its great masters.

NILSSON'S FAREWELL CONCERT.—A correspondent writes to us that Nilsson's last concert in London was simply disgraceful and would not have been tolerated in New York.

DUFF AND MORRISSEY.—Mr. James W. Morrissey will be associated with Mr. James C. Duff in a new operatic organization next season.

GILBERT AND SULLIVAN.—"Nadjy" will be continued at the Casino until September 7, when the entire production will be removed to Boston to make way for "The Oolah" or the new Gilbert and Sullivan opera.

A GOOD PRICE.—Mr. Bellari has sold one of the Spanish operas owned by him for \$6,000. It will be given next year in Lisbon and Brazil.

MR. HENDERSON TO LECTURE.—Mr. W. J. Hender-

son, the musical critic of the New York "Times," has been engaged by the New York College of Music to deliver a course of four lectures on the history of music. The lectures will be delivered in the coming season.

**MITCHELL.**—Miss Maggie A. Mitchell, the well-known and charming soprano singer, is dead. She died, after a short illness, on Friday, June 29, at the residence of her parents, No. 503 Clinton-ave., Brooklyn. Miss Mitchell, who was one of the most successful local concert singers, had been principal soprano in Plymouth, Lafayette Avenue, St. Stephen's and other churches.

**A LACHMUND PUPIL.**—Miss Gussie E. Shryock, a pupil of Carl V. Lachmund, of Minneapolis, recently gave a piano recital in that city, of which this is the program, played from memory:

Prelude and fugue in A minor (transcribed by Liszt)..... Bach  
Adagio, from Sonata Pathétique, op. 23..... Beethoven  
Movement perpetual, from sonata, op. 24..... Weber  
Concerto, op. 79..... Weber

The orchestral accompaniment given on second piano by Professor Lachmund.

Rondo Capriccioso, op. 14..... Mendelssohn  
a, Marche Funèbre, from sonata, op. 35..... Chopin  
b, Polonaise, op. 4.....  
" Norwegian Bridal Procession"..... Grieg  
Etude Melodique, op. 130, No. 2..... Raff  
a, Concert waltz in E..... Moszkowski  
b, Serenata, op. 15.....  
"Rigoletto"..... Liszt

**A STRELEZKI PROGRAM.**—The following is the program of the piano recital of Mr. Strelezki, on June 28, at the Academy of Music, Kalamazoo:

1. Sonata Appassionata, op. 57..... Beethoven  
Nocturnes, D flat and C sharp, major.....  
Mazurka, F sharp major.....  
2. Barcarole..... Chopin  
Valse in A flat, op. 42.....  
Nocturne in A flat..... Liszt  
3. Mazurka..... Godard  
Ballade Oriental..... Sterbacheff  
4. Concerto in E flat..... Liszt  
Orchestral accompaniment on second piano, F. A. Apel.

### From the London "Figaro."

**CHRISTINE NILSSON** never was a great concert singer in the sense that Clara Novello, Albani and even Titiens have been accepted. Like her great rival, Mrs. Adelina Patti, her triumphs have been gained on the operatic boards. Mrs. Nilsson is forty-five—that is to say, six months younger than Mrs. Patti and two years younger than Mrs. Pauline Lucca. Everybody knows that Christine Nilsson was the daughter of a small farmer at Wexiö, in the district of Wederslöf, Sweden. When she became famous and wealthy she bought the farm of Sjöabo', where she was born, and presented it to her eldest brother. The story long current that as a child she sang and danced in the streets of Stockholm for the pence of the charitable is believed to be a fiction. At any rate, at the age of seventeen Nilsson secured the patronage of the Baroness Leuhusen, who as Miss Valerius had been a professional singer of eminence. The Baroness gave her a few lessons, and then took her to Paris, paying for her instruction under Wartel, who, thanks to his pupil Mrs. Trebelli, had won fame as a teacher. While still a student Mrs. Nilsson met Mr. Rouzeaud, whom she married in Westminster Abbey in 1872 and who died of a brain affection ten years afterward. Last year Mrs. Nilsson married her second husband, the Count Casa di Miranda.

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Christine Nilsson's operatic life began with her engagement at the Théâtre Lyrique, Paris, in October, 1864. The third empire was then at its height, and the new vocalist speedily made what success was possible at this, the opera house third in importance in the French metropolis. She stayed there three years, gained renown in "Traviata," "Magic Flute" ("Queen of the Night"), "Don Giovanni" ("Elvira"), and "Martha." The late Mr. Henry Jarrett eventually became her agent, and on June 8, 1867, she made her débüt in England at the old Her Majesty's in "Traviata," and she sang during the same year at the Birmingham Festival. Her success in this country, of course, secured for her a very different position in Paris to that which she previously occupied, and shortly after her return she was engaged for the Grand Opéra, where by her creation of "Ophelia" in Ambroise Thomas' "Hamlet" she reached the acme of her Parisian fame. Thenceforward, both in the French and the English capitals, there were two great opera houses, the troupe of each headed by a great "star," to wit, Patti at the Italiens and the Royal Italian Opera and Nilsson at the Grand Opéra and at Drury Lane; for shortly after her first season at Her Majesty's that theatre was burned down, and thanks to the promptitude of the late Mr. Henry Jarrett, who took early train to Chatterton's country residence, and had the sub-lease of Drury Lane for the season signed before the newspapers arrived telling of the loss of Her Majesty's, Drury Lane was secured for Mr. Mapleson. As an incident in operatic history it may be mentioned that with the signed agreement in his pocket Mr. Jarrett, at the country railway station, met the late Mr. F. Gye and the elder Mr. Augustus Harris, who on seeing him at once recognized that the game of an operatic monopoly was up, and both burst out laughing, the party returning to town in the same railway carriage. Mrs. Nilsson took part in the Drury Lane season of 1868, in the

famous Titiens-Nilsson-Kellogg and Titiens-Nilsson-Trebelli casts of Mozart's operas, and added to her repertory "Cherubino" in "Figaro," one of the most finished, although one of the least popular of her impersonations. She joined the Covent Garden company during the "coalition" season of 1869, and then sang "Ophelia" for the first time in England. The cast also was promised of Titiens, Nilsson and Patti in "Figaro," but it never came off, and I believe that Mrs. Nilsson and Mrs. Patti never appeared on the same night in any one opera. In 1870 Mrs. Nilsson headed a revolt against the "coalition," and with Volpini, Trebelli, Di Murska, Mongini, Gordoni, Santley, Gassier and many others joined the troupe formed at Drury Lane by Mr. Jarrett for Mr. George Wood. Then for the first time in England she sang "Alice," "Desdemona" (in Rossini's "Otello"), and "Mignon," three of her most famous parts. In the winter she paid her first visit to the United States, with Mr. Jarrett as agent, and she was absent from the London season of 1871, when Mr. Mapleson had returned to Drury Lane and had organized the "Marmon" furore, one of the most brilliant, though not the longest lived, of operatic crazes. Mrs. Nilsson returned for the London season of 1872, and sang continuously till the end of the season of 1877, since when her appearances in opera have been more or less intermittent.

\* \* \*

The present is hardly the time to sum up the results of Mrs. Nilsson's career or to discuss the place she is likely to occupy in the history of the art. But it may now be said that at any rate until after her second return from America Mrs. Nilsson was one of the most poetic artists who ever graced the operatic stage. Her "Ophelia," her "Marguerite" (in figure so strikingly resembling Ary Scheffer's picture of Gretchen), her "Desdemona," her "Mignon," and in a lower degree her "Alice," her "Cherubino," her "Elvira," her "Countess Rosina," her "Violetta" and her "Martha" are among the best of the operatic recollections of the past. Nor is it now desirable to recall old conflicts, when Mrs. Nilsson essayed to take up the parts of the then living Teresa Tittens, and the battle waged furiously. Perhaps there were exaggerations on both sides; but at any rate Mrs. Nilsson, like Mrs. Patti, never won real success as "Valentina" or "Leonora," while "Fidelio," although more than once announced, she never actually attempted. It is an agreeable task to recollect that far more than her great rival, Mrs. Patti, the name of Mrs. Christine Nilsson has been associated with high-class rather than merely showy new operas. Her name will go down to posterity as the original "Ophelia," "Mignon" and "Edith Plantagenet," as the greatest "Marguerite," one of the most dramatic "Elsas" and as an operatic artist who charmed far more by her voice and her acting than her vocal style.

\* \* \*

At the opera, "Lohengrin" was given on Saturday for the first time this season. There seems practically a concession of opinion among the critics that the weak point of the performance was the orchestra, which, it is hardly necessary to say, should in "Lohengrin" be the most important feature. Turning to the artists the fact should freely be admitted that the cast, which included Mrs. Albani as "Elsa," Mrs. Hasteire as "Ortrud," and Messrs. J. and E. de Reszke, D'Andrade and Navarrini as "Lohengrin," "Henry the Fowler" and the "Herald," was an exceedingly strong one. It is perhaps the strongest we have had since Nilsson and Titiens, Campanini, Behrens, Galassi and Costa sang "Lohengrin" at Drury Lane in June, 1875, a week or two after its first production at Covent Garden. But the cast on Saturday was certainly infinitely better than anything that of late years has been witnessed at the Royal Italian Opera, and those who have so long decried Wagner and his music may take what comfort they may in the fact that "Lohengrin" attracted by far the largest audience of the season.

\* \* \*

On Monday "Les Huguenots" was announced, with Mrs. Fursch-Madi in place of Mrs. Nordica as "Valentina," but otherwise with the cast as before. On Tuesday Miss Sigrid Arnoldson repeated the character of "Rosina" in "Il Barbiere," in which she won success last season. In the lesson scene she sang the shadow song from "Dinorah" very prettily, and her delivery of "Home, Sweet Home" was also excellent until she began to disfigure Bishop's simple and beautiful melody by some of the vocal ornaments which I believe the late Mr. Maurice Strakosch invented for Mrs. Patti, but which have long since been discarded by that great prima donna. Last night "Faust" was set down for performance, with the strongest cast of the season.

\* \* \*

....Breitkopf & Härtel, the eminent Leipsic publishers, announce that they have transferred to N. Simrock, of Berlin, the following works of Joh. Brahms: Sonatas for piano, op. 1, C major, op. 2, F sharp minor; three songs for tenor and soprano, op. 3; scherzo, E flat minor, op. 4, for piano; six songs, op. 7; B major trio, op. 8; variations for piano on a theme of Schumann, op. 9; four ballads for piano, op. 10; serenade for orchestra, D major, op. 11; variations and fugue for piano on a theme by Händel, op. 24; two motets for five voices for mixed chorus, op. 29; sacred song for five voices, mixed chorus and organ, op. 30; three quartets for four soloists with piano, op. 31; fugue, A flat minor, for organ.

### HOME NEWS.

—Mrs. Blanche Stone-Barton left for Europe on the Werra last Saturday. Her last words were "Auf Wiedersehen," which leads us to conclude that she will return soon.

—Miss Stella Sisson, the daughter of C. T. Sisson, a well-known traveling piano man, made a successful examination at the Chicago Musical College, and gives promise of becoming a pianist of unusual attainments.

—Ladies or gentlemen of respectable social position, who feel inclined to represent the interest of a young ladies' institute, boys' military academy and a music college (all three of the highest order), as agents in their city or county, will please address communications under "Southern," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York. References exchanged. Elegant printing furnished.

—Our portrait this week is that of the well-known Frederic Grant Gleason, composer and critic, of Chicago. Mr. Gleason's life work is so well known to his fellow-countrymen as to need no recapitulation here. Suffice to say that as a musician, splendidly equipped for his work by talent and training, and as critic, impartial, acute and profound, Mr. Gleason may well be called a representative American musician. His composition, which was performed last week in Chicago, is spoken of at length in another column of THE MUSICAL COURIER.

—The new building at Brighton Beach is handsome and imposing. An idea of its dimensions can easily be gained when it is stated that it is 170 feet long and 106 wide. The hall proper, which is 130x100, has a seating capacity of 3,000. Open arcades run around the whole structure, on the ground floor as well as the gallery, this admitting the cooling ocean breezes. The roof rafters, however, project far enough to prevent the rain from penetrating the building. Its exterior is painted in four harmonizing colors. An imposing staircase leading from two sides up to the gallery adds not only to the beauty, but also to the safety of the building. One invaluable quality—a quality for which no finery, no tinsel and no splendor can atone—the structure certainly possesses—its acoustic properties are well nigh perfect.

### FOREIGN NOTES.

....Carl Rosa opens his provincial season at Dublin, August 20.

....A volume of autograph music by Michael Haydn has been discovered at Salzburg.

....The Summer Theatre at Nice has been burned down, the four walls only remaining.

....Karl Wendling, professor at the Royal Conservatory of Leipsic, has taken up the study of the Janko piano and will perform on it publicly next season.

....Another prodigious infant afflicts Trieste. He is called Luigino Pecksa and comes from Fiume. He is seven years old and has composed several pieces of music.

....During the next London Philharmonic season, which will last from March 14 to June 15, novelties are promised by Dr. Mackenzie and Mr. Cowen, besides by Mr. Dvorak and five other foreigners.

....Sogno, the publisher of Milan, has offered three prizes of three, two and one thousand lire for an operetta. The successful work will be produced at his expense at the Costanzi, at Rome, next year, the copyright remaining with the composer.

....The London Wagner Society lately gave a conversazione at which parts of the "Götterdämmerung" were given with a mere piano accompaniment. It is unnecessary to say that Richter, Dannreuther and the true Wagnerites were not present.

....Hanslick has made severe remarks on Wagner's conclusion to Gluck's "Overture to Iphigenia," and prefers the so-called Mozart music as lying within "an historically sharply defined period." As a matter of fact, the so-called "Mozart conclusion" was written by J. O. S. Schmidt (born 1779, died 1853) and is utterly remote from Gluck's style.

....The Russian Opera Company, now in England, opened at Manchester, June 25. Their repertoire includes Glinka's "Life for the Czar" and "Ludmilla;" Rubinstein's "Dämon," Dargomirsky's "Roussalka," Tschaikowski's "Eugeny Onegin" and "Mazepa;" Seroff's "Rogujeda" and Moniuschko's "Galka." As they can not get a house in London till the end of July, little prospect of financial success exists.

....At the second concert of the London club, the "Meistersingers," besides some English glees given by a choir of selected voices, a blind Spanish guitar player, Mr. Manjou, delighted the club with his extraordinary transcription for his instrument of Beethoven's "Moonlight" sonata, and other pieces expressively executed; a violin solo by Tivadar Náchez; a violoncello solo by Mr. Leo Stern, and songs by Mr. Herbert Thorndike, Mr. Percy Palmer, Mr. Lloyd James (a new tenor from Birmingham), and Mr. Franklin Clive. It is intended to form a male voice choir to perform part music, such as the "Œdipus" and "Antigone" of Mendelssohn, and Gadsby's "Alcestis."





# THE MUSIC TRADE.

## The Musical Courier. PATENT UPRIGHTS.

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NEW YORK, WEDNESDAY, JULY 11, 1888.

MARC A. BLUMENBERG.

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- III. Their papers consequently have no income, no influence, no circulation, no resources, no power.
- IV. Should you refuse to pay their advertising bills in advance, their papers would cease, and papers of that class have no value to advertisers.

ALBERT WEBER is delighted with Carrelio's success on the Weber piano at Exposition Hall, Chicago.

HAINES BROTHERS are continuing in their activity which set in at the first of the year; 1888 is a boom year with that firm.

M. R. WILLIAM STEINWAY is now in Brunswick, Germany, after having made a delightful trip through Scandinavia. He will remain in Germany for some time.

THE Pittsburgh "Bulletin" in its issue of last Saturday says:

THE MUSICAL COURIER, of New York, issued this week a special edition of thirty-six pages devoted to the Music Teachers' Convention and the Baltimore Saengerfest. As a tribute to the members of the latter, a portion of this issue was printed in German. THE MUSICAL COURIER evinces decided enterprise.

IF it were not for that amiable lady and conscientious artist, whom we have always endorsed in these columns and whose success has always been a source of gratification to us—if it were not for Mrs. Rive-Ring we would pay our compliments in first-class shape to her husband, Frank H. King, and explain the reasons why he has been abusing this paper and indulging in malicious remarks about it. Mrs. King must be spared.

—Mr. Jacob Doll has been a very busy man of late. He has at his factory some very handsome engraved designs for the best piano houses in the country. Jacob Doll's case department, also, was never busier than at present.

### More About the Mason & Hamlin Uprights.

### AN EXCELLENT LETTER FROM C. E. ROGERS.

A CURIOUS little article in the Boston "Home Journal" of July 7 requires reproduction and comment. It is as follows:

The Mason & Hamlin Piano Company are getting a lot of free advertising just now. The "Scientific American" has had quite an interesting article which was adverse to the piano, and now THE MUSICAL COURIER, of New York, takes occasion to refer to the article and give the firm another gentle slap. What for?

After so many years of existence, and after the history and policy of this paper have become active elements in the musical and music trade life of this country, we cannot afford to pay any attention to any insinuations or permit our motives to be questioned, even by so excellent a paper as the Boston "Home Journal." So we will pass the "gentle slap" and call the attention of the editor of the "Home Journal" to the fact that his paper has made a serious journalistic error. If he will be so kind as to read the article in the "Scientific American," and upon which we commented, he will find that it is not only not "averse" to the Mason & Hamlin piano, but is fulsome in its praises, while it makes serious charges against the regular American upright. The article is one of the paid page advertisements that are so frequently found in the columns of that paper, and we will quote a few remarks to show how "averse" the article is to the Mason & Hamlin piano. See Vol. LVIII., No. 26, page 402, "Scientific American" of June 30, 1888:

The firm of Mason & Hamlin restrict their manufacture of pianos to the grand and upright forms. The distinguishing peculiarity of their instruments is the arrangement of stringing. We show both the new and the wrest pin systems of stringing, and on the most cursory inspection it will appear that the new system adopted by the firm of which we are speaking is the more mechanical. The other or "wrest pin" system, in which the wrest plank performs the duty of holding the pins around which the wires are wound, is characterized by numerous defects. Although made of the most carefully seasoned wood and built up by the most approved methods, the wrest plank is inevitably subject to atmospheric influence which causes the wood to expand and contract. The tension of the strings, being entirely dependent upon the friction between the pins and the holes, is very liable to vary. One reason for this is that every time such a piano is tuned, more or less wear comes upon the holes in the wood, and the latter, being a comparatively soft substance, is bound to yield thereto. Besides this, in the hands of an incompetent tuner, the wear upon the wrest plank, tending to enlarge the holes and loosen the pins, may be so great that such a person will seriously damage an instrument.

Does the "Home Journal" call the above an "averse" opinion? It is not the praise that Mason & Hamlin bestow upon their own instruments with which anyone can find fault. They have made fine organs and they may feel any amount of justification in conscientiously believing in the principle of their upright, and no one can object. It lies in the fact that they condemn all the great and successful wood pin block American uprights and are now attempting to do the same thing with grand pianos that THE MUSICAL COURIER protests. And we showed in last week's paper that statements are made against the regular piano that are not based on fact. These were our utterances:

What causes pianos to get out of tune? Does not the string itself get out of tune? We made experiments with a string testing machine in this office for over one month. We discovered in the course of these experiments that the string itself is the chief cause to which must be attributed the tune failing qualities of pianos, especially of good pianos. A good piano should be restrung, in order to have "live" strings in it, for strings become deadened from playing and use. The pin block has nothing to do with this feature of the instrument. Suppose a piano is made which is cast iron and never gets out of tune. Who wants to play upon it? A musical instrument must be subject to atmospheric influences; otherwise it is not sensitive, and that signifies that it is not musical.

And here comes the statement of one of our best known inventors, Mr. Charles E. Rogers, of Boston, and

what does he say in a communication to us on the same subject? Read his excellent letter carefully. Read the words of a man who has experimented closely for more than a score of years on this subject. Read the sentence in which he says: "You (THE MUSICAL COURIER) say that the wires are the main thing that is affected by changes of temperature. Well, that is just what I have always claimed." But read his letter:

Mr. Rogers' Letter.

BOSTON, July 6, 1888.

Editors Musical Courier:

In your last edition (July 4) I notice an article on my pianos and also the improvements used in the same, and your comments on the article or rather in regard to my unfair claims in regard to my improvements. This is not fair nor just. If you had stated that it was taken from the Boston "Post" and was a gratuitous article by one of the owners of that paper (who had purchased one of my pianos), it might have seemed less offensive to manufacturers who still adhere to the old wood pin block and who think (?) it far ahead of any tuning device, but who are, nevertheless, constantly trying to invent a satisfactory tuning device. There are several such cases on record.

I am tired of being misrepresented, and hope the time will come when narrow minded and GREAT I piano manufacturers can look at this question in its proper light. No one ever yet heard me say that the wood pin block would not hold a piano in tune if all the conditions are compiled with in regard to the material selected for the same, gluing up properly, size and shape of pin holes, stringing, tuning (in factory, wareroom and outside) and even temperature; but will you please tell me what proportion of the pianos made in this country receive such proper treatment from first to last?

I think you yourself once stated that out of a certain number of pianos on a certain street in New York not one was in decent tune, and the actions also badly out of order.

You say that the wires are the main thing that is affected by changes of temperature. Well, that is just what I have always claimed, and since the year 1870 I have been trying to get an iron frame that would contract and expand with the wires, but wood will not do it.

Since 1872 I have been experimenting with tuning devices, simply because I have seen so many otherwise good pianos completely ruined by defective pin blocks, bad stringing, bad tuning (springing or prying of the pins) and changes of temperature. I have never yet seen any new invention (that was in any way completed), that did not require alterations or improvements afterward, and many worthless tuning devices have been put upon the market; probably I have done my share of this kind of work.

In regard to the upright action as at present constructed, who will deny but that it is complicated and much more liable to get out of order, and when out of order much harder to put in proper shape again than the square action.

Is it impossible to improve on its present upright action? If so, then hundreds, yes thousands, of men are to-day wasting time and money.

You are yet a young man, while I am growing old (though not yet forty), but if you live to the allotted age of man you will live to see the time when the wood pin block will be a thing of the past, and the present complicated action for uprights supplanted by a more simple and effective action. I have been represented as a "crank" on the subject of tuning devices and actions, but such representations come from those the least acquainted with me. I simply wish to see the upright piano so constructed that it will stay in tune whether it is placed in a damp or dry room, and with an action that is not only simple, but one that can be regulated without sending it back to the factory every few years for repairs.

Respectfully, CHARLES E. ROGERS.

Mr. Rogers makes no immodest claims. His argument on the action we must pass at present, the question before our readers being based upon Mason & Hamlin's style of advertising, in which they lay claim to certain advantages in their stringer and in which the great American upright is openly denounced as a failure because it has no stringer, but a wood pin block characterized by numerous defects."

A perfect piano has never been made. This paper has frequently called the attention of the trade to such misnomers and contradictions in advertisements and catalogues in which they call their piano "perfect." On the day that a perfect piano ever will be made all the firms except the one who makes the perfect piano will be compelled to retire from business. People should begin to understand this. A perfect thing does not exist and never did. Of course there are fools who believe that they are perfect and they make some curious deductions from their peculiar and, we must admit, happy

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condition, but because such fools think that they are perfect it does not follow that they are or that any product of human ingenuity is or can be. An ideal piano is one that is made as near perfection as is possible—possible for the maker or considered possible by the listener or player. But near perfection does not signify perfect.

We do not, in consequence, claim that the upright or any piano with the wood pin block is perfect, and can therefore not be improved upon. To the contrary, we believe in improvement and in progress, and we said so last week. Here are our utterances:

The tuning devices applied to upright pianos should all be encouraged on the general principle that progress must not be hindered. Give every man who has an idea an opportunity to develop it. That is the characteristic and spirit of our people and our institutions, and for that reason we have become the most inventive, as we are the most progressive, nation on the globe. But our friends the inventors must not abuse this privilege by abusing what is known as a good working principle. The uprights with wood pin blocks have been a wonderful success. After the same thing can be said of the uprights, or any particular upright with a patent tuning device, it will be time enough to make comparisons.

Upon such a platform a firm like Mason & Hamlin should plant themselves in the effort to explain the virtues or advantages of a product of theirs, and not upon a platform of denunciations and unscientific platitudes. And what possible advantage can they gain by claiming and asserting that all the 100,000 uprights now in the homes of American citizens are "characterized by numerous defects?" And although Mr. Rogers states that there are many "otherwise good pianos completely ruined by defective pin blocks," and although there may be blocks in New York on which not a tuned piano can be found, all these assumptions and unmethodical claims, made without any statistical information to indorse them, can not alter the undeniable fact that the best grades of American uprights are to-day sold on the strength of the reputation of their predecessors with wood pin blocks.

### THE TRADE LOUNGER.

THE Baltimore Saengerfest, which I attended last week, offered an occasion to meet a number of men in the music trade who happened to be there, accidentally in some instances.

Mr. Ernst Knabe, the honorary president of the festival, was on hand at all times. He brought President Cleveland and Mrs. Cleveland to Baltimore to attend the festival, and, in fact, was kept busy from morn to night in watchfulness to make the affair a success. On Wednesday last he distributed the prizes, and I herewith reproduce what the Baltimore "Sun" states on the subject:

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When Mr. Schneider presented Mr. Ernst Knabe, one of the honorary presidents, and stated that he would announce the decision of the judges in the prize singing contests there was a remarkable silence in the great throng. There was, however, a strong undercurrent of subdued excitement throughout. The eagerness, however, to learn the names of the winners was so great that scarcely any sound was heard save the quick coming breaths of the expectant singers. Mr. Knabe has not a loud voice, but so complete was the silence that those farthest off could hear the names of the victors as he pronounced them. As each name was mentioned there was a great shout of triumph, which, however, was silenced so that the next name could be heard. Before awarding the prizes Mr. Knabe made a short address, in which he congratulated the singers on the success of the festival from a singing as well as a social point of view, and extended thanks to Director Heimendahl and those who had participated for their zeal and energy in the interest of the affair. The Saengerfest, he said, had been honored as no other had been, by the President of the nation as well as the Governor of the State and the Mayor of the city, being the first in the history of the Saengerbund that had been so honored. In all societies there are small differences that do not, however, interfere with the general success of the enterprise. He knew none in the present instance, but if there were any it would not be laid at the door of the executive committee, who had endeavored to their utmost to give no opportunity for faultfinding. The result was that the festival had been a success in every respect.

In the Western Saengerbund prize singing had been given up, with the effect that their festivals at once lost their peculiar characteristic. Competition in prize singing is an essential to stimulate the societies to do their utmost. Though every society cannot get the first prize, the failure to achieve this one need not cause envy, but should stimulate each society to do better and try again next time. Mr. Knabe then referred to the improved method the committee had adopted in the appointment of the judges, and said that their names had been kept secret so carefully that not even one of the five judges knew who his colleagues were. Each made his decision separately, giving to each society as it sang marks of merit for (1) intonation; (2) precision; (3) expression, and (4) conversance. The highest possible mark which any society could get was 80. Out of this, in the first class, the Junger Maennerchor, of Philadelphia, received 70, the Maennerchor, of Philadelphia, 68, and the Arion, of Newark, 67. This shows that the judges found it a difficult matter to settle the post of honor among these three societies, and they received the first, second and third prizes in the order named.

In the second class also the competition was very strong, the Orpheus, of Buffalo, to whom the first prize was awarded, receiving 76 out of a possible 80; the Zoellner Maennerchor, of Brooklyn, following close with 75 points; the Phoenix, of Newark, taking the third prize, having received 70.5 points.

In the third class the societies were still closer together, the first prize being given to the Kreuzer Quartet Club, of New York, who received 69 points; the second prize to the Eintracht, of Newark, who received 68 points, and the third prize to the Philadelphia Quartet Club, who received 66 points.

In every case the decision was affected by a point or two, and those who took the second and third prizes pushed the leaders hard. The closeness of the averages shows that the judges were almost evenly divided, for had

they all united upon the same society the difference between two of them could not have been less than 5 points.

The prizes consist of five silver lyres, handsomely mounted in plush and beautifully framed.

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Mr. Stephan Brambach, of the Estey Piano Company, also attended the festival. He is very much interested in that kind of work, and his brother, C. J. Brambach, residing at Bonn on the Rhine, is probably the most renowned composer of the class of songs heard at the German singing festivals. One of Brambach's songs was sung on Tuesday night in Baltimore. Mr. William Rohlfing, of Milwaukee, also spent a few days at the festival. He was formerly a resident of Baltimore, and occasionally finds some good reasons to visit the city. He also sells Knabe pianos. Governor Fuller, of Vermont, also happened to get to Baltimore. He came down from Gettysburg, where he had been attending the reunion, and stopped in at Sanders & Stayman's, the Estey agents, where I happened to meet him. And thus a number of people met by mere coincidence, all of whom have some reasons to be interested in each other and all of whom are to some extent interested observers of each other's destinies.

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Mr. Otto Sutro left Baltimore on the 3d with his family on board the Peruvian, for Liverpool. Mr. Sutro's family will reside in Berlin for some years to come. He will return in September to this side. The business of Sutro has reached very large proportions, and is systematized so thoroughly that the departments work in harmony and trade progresses as smoothly as if Mr. Sutro were at the helm in person. He was lucky in finding the right kind of adjutants, and in Mr. H. W. Day, who manages the sheet music and musical merchandise departments; Mr. Harry T. Stevenson, a wideawake and intelligent piano man, who manages the piano and organ department, and Mr. R. F. Gibson, the bookkeeper. Mr. Sutro has three very valuable men.

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The last number of THE MUSICAL COURIER (thirty-six pages for that occasion) created a sensation in music and trade circles. For the purpose of attracting readers and as an evidence of journalistic enterprise we printed part of the matter in the German language, especially for distribution at the Baltimore Saengerfest. The latter we attended in person and also had two representatives of THE MUSICAL COURIER at Chicago to attend the meetings and concerts of the Music Teachers' National Association, the first reports of which appear in this number of the paper. The line of conduct we have adopted for years past has virtually made this paper the mouthpiece of the Music Teachers' National Association.

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I notice that Mr. Otto Weber, of St. Louis, has been having himself interviewed and makes explanation of a process for the production of music plates. He says:

I have been making music plates for a number of years and have come to the conclusion that the new experiments for changing the old methods will never work the revolution expected. At one time music type was announced as a quick solution of the process, but that will not do. A font of music type will do the work for some musical compositions, but will not for all, because there are so many accents, notes and fine marks which could not be included without making a font indefinite. Besides a composition cannot be set up so rapidly by type as it can be engraved on a lead plate by an engraver. There are very few men capable of setting up a composition. There are two in St. Louis. I can engrave a composition and correct it on a lead plate faster than they can, and at less cost. The printing is slower, as we get our paper thoroughly wet down and take an impression with hand. I believe if a plate copy proof were carefully photo-engraved it might be more rapidly printed, just as photogravures are. I see a new method of printing music has been invented by an Italian named Tessaro, which he claims will revolutionize music printing and make sheet music as cheap as dime novels. But I doubt it. The inventor calls it the tachigrafo musicale. He has not explained it to the world, and until he does it will be hard to believe that he has invented a music printing machine which reduces the work to one-third its cost. If you look at it right you will conclude that 40 cents and 50 cents is not too high for a composition, and that even this price drives out a great deal of American work. When the author's royalty is paid, the cost of printing, the sample copies and advertising, a small margin of profit is left the publisher, usually 10 cents or 15 cents; that would be large if every publication should prove highly successful, but two-thirds barely pay expenses. It requires 1,000 copies to pay for plates and other incidentals, and it takes a long time to sell that many. You see certain music sold for 10 cents a copy. Such compositions have already paid for their cost before being sold so cheap. Being secured from this loss the publisher prints a large edition of 25,000 or 50,000 copies, and averaging 5 cents profit each on such a lot can make a good thing if he can sell all at 10 cents a copy.

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I acknowledge with genuine pleasure the receipt of the Musical Directory of 1888, published by Rudall, Carte & Co., London, in combination with Keith, Prowse & Co., Cheapside, same city. It is in fact an annual and almanac, and this, the thirty-sixth annual issue, is the most complete and attractive I have yet seen. It gives extensive lists of the professional musicians in Great Britain and the music trade of the land. The book is of great practical value.

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I regret to announce the sad information that the

young daughter of Mr. E. N. Kimball, of the Hallet & Davis Company, Boston, a gifted young lady of fifteen years and four months, died on the 27th ult., after a severe illness. The family are prostrated by the blow.

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The New York "Tribune," of July 3, published the following "special" dispatch:

ALFRED DOLGE FOR HARRISON AND MORTON.

LITTLE FALLS, N. Y., July 2 (Special).—The "Journal and Courier" of this village has obtained consent to publish a private letter sent to ex-Senator Warner Miller by Alfred Dolge, the manufacturer of fine piano lumber and felt at Dolgeville, Herkimer County, whose influence throughout the State is widespread and powerful, and whose standing among both Republicans and Democrats is high. Mr. Dolge supported Cleveland in 1884. It is needless to add that he will now do yeoman service for Harrison and Morton. The letter is as follows:

DOLGEVILLE, June 26, 1888.

DEAR SIR—As honestly as I regretted at the time that during the campaign of 1884 I could not be with you, just as sincerely am I anxious to do whatever I can in this campaign, as far as my time will permit. Allow me to congratulate you and to express my hearty appreciation of the great and good work you did for the American people at Chicago. My services are at the disposal of the Republican party, no matter whether our chances to win are good or doubtful. If the latter, I shall work the harder. Most respectfully,

ALFRED DOLGE.

Mr. Dolge, in his letter, has reference to the direct declarations of the Republican party in favor of the protection of American industries.

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The concerts at Brighton Beach in the new concert hall are all under Chickering auspices. Relatives and friends of Mr. Gildemeester have charge of various departments, and yet the grand piano that is played is a Hardman, and that is carefully left open after the concerts so that the sea air, which is known to be exceedingly beneficial to grand pianos, may improve its tone and powers of resistance and get into all of its parts with the greatest ease.

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There is at this office at present an organ with a very valuable attachment to the reeds, by means of which the tone and carrying capacity of the reeds are vastly improved and augmented. The gentleman who invented and owns the patent placed the organ in this office in order to have it in the centre of the music trade and easily accessible for purposes of inspection. He is ready to negotiate for the sale of the patent, which consists of wooden tubes or pipes that can be made in quantities at a very low price, while they enhance the value of the organ far beyond the proportion of cost. I will give any desired information on the subject and explain the patent to anyone interested who may call at this office.

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The following important editorial from the "Evening Post" is on an important and far-reaching subject:

Mr. Theodore Thomas, in his long legal fight with the Musical Protective Union, has obtained a decision in his favor from the Supreme Court, General Term, which is a serious blow to all kinds of boycotting. In the autumn of 1883 Mr. Thomas imported from Europe a new oboe player, there being at that time obtainable in this country no player of that peculiar and difficult instrument whom he considered competent to play in his orchestra. Being himself a member of the Musical Union, Mr. Thomas was fully aware of the existence of two by-laws which had been made especially to protect musicians in this country against the competition of new players from abroad. One by-law forbade the members of the union from playing with non-union members on penalty of a fine for the first two offences and of expulsion for a third offense.

Another by-law forbade the admission of anyone to membership of the union until after he had lived in this country at least six months. When the new oboe player appeared the union at first warned the other members of the orchestra, then fined them, and was about to expel them when Mr. Thomas went to the courts and obtained an injunction forbidding the union to either fine or expel him. Argument was had upon this before Judge Potter, who sustained the injunction and referred it for final decision to the General Term. A few days ago the General Term made a decision affirming that of Judge Potter, Judges Brady and Van Brunt signing it, while Judge Daniels dissented. The decision is in the same line as that of the Court of Appeals in the case of the foreman of Gardner & Estates, the ground being, we believe, that the attempts of the union to interfere with and injure Mr. Thomas' business constituted a "conspiracy" as defined by the Penal Code.

This decision of the General Term applies, of course, to all trades and professions, and it seems that a boycott ordered by a union is a conspiracy as defined by the Penal Code. That makes it a dangerous business.

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There is also an interesting decision from Kansas, handed down by the Supreme Court of that State on June 30, at Topeka.

The case brought in the Supreme Court by Joseph T. Hackney, of Winfield, Kan., against the trustees of the Christian Church of that city, to enjoin them from placing an organ in the church to be used in the services.

It was claimed on behalf of Mr. Hackney that at the time the church organization was perfected there was no organ or other instrument of music permitted to be used by the congregation in its worship, and that this was never permitted until after an organ had been forced into the church; that he believes that the introduction and use of the organ in the worship of the congregation

is contrary to the word of God and sinful, and that he and about forty others of the congregation have always been conscientiously opposed to the introduction of an organ into their worship; that in February, 1888, J. M. Vawter was employed by the congregation as a preacher, and that at the very first opening of divine service held by him an organ was swung into position, an organist took her place, and the exercises were opened by instrumental music, this against the wishes and protests of Hackney and other members of the congregation. The opinion was written by Justice Johnston, who holds that the church cannot legally keep an organ, and says:

Where some of the officers and members of an independent church forcibly intrude into the church building and the public worship therein a form of worship contrary to the established principles and laws of the church, and is done against a majority of the officers appointed to control the affairs of the congregation, their action is an infringement of the rights of the members, and is a perversion of the church property from the purposes for which it was intended. This the Court of Equity will restrain upon the application of the members. \* \* \*

An esteemed contemporary says:

E. H. McEwen and family, including his genial, enterprising and energetic son, C. C. McEwen, are sojourning at Long Branch. Both gentlemen come into the city every morning and return in the afternoon.

What would our contemporary have them do? Should they come to the city every afternoon and return to Long Branch in the morning. Under such an arrange-

ment they could sell very few genuine and a limited number of stencil pianos. The McEwens are perfectly right in coming to the city every morning and returning in the afternoon. They could never run two stores, each a branch of the other, by coming into the city in the afternoon and returning to Long Branch in the morning. Never!

### Appraisers, Attention!

Editors Musical Courier:

ARGE importations continue to be made of valuable old violins, at least of violins that are sold here in the United States at enormous prices, mostly at prices that are in no proportion to the merits of these violins.

But even if most of these violins have been sold at unfair prices (paid on account of the ignorance of the buyers) the duties that have been paid on them have been nominal only, as undervaluation is in no line so easily accomplished as with violins. To all but judges the most valuable violins do not look more precious than cheap violins, and in many cases the general public would, for looks, even prefer the cheap, new looking violins.

As among the appraisers at the custom house there is not one connoisseur of violins, the appraising of these instruments of course is only guesswork and in most cases guided and in-

fluenced by the unscrupulous importer, whoever he may be. We feel confident that if the collector of any port should direct his attention to such importation, to the amount of duties paid in former cases by importers, to the amount of profit made out of these instruments, he would soon become amazed at the enormous frauds thus perpetrated on Uncle Sam's treasury, and this to the direct damage of the honest importer. What is the honest violin importer going to do when he has to fight undervaluation and perjury? It is only a matter of time when he must go under or commit perjury himself, and there are some who will not engage in such a crime.

P. H. P.

Miss Alice Gibson King, youngest daughter of Mr. Edwin H. King, of G-st., and Mr. William P. Van Wickle, the manager of the Bradbury piano warerooms in this city, were married this morning at 9:45 o'clock at the residence of the bride's parents by Rev. Dr. Henry R. Taylor, according to the ritual of the Methodist Episcopal Church. Mr. Dorsey Brown served as best man. It was a quiet home wedding, only the two families being present. The bride, an unusually bright and attractive young lady, wore a traveling dress of quiet colors and carried a large bouquet of Puritan roses. Among those present were Hon. John A. Anderson and Gen. J. A. Halderman, of Kansas; Hon. Norman Hall, of Pennsylvania; Chief of Division Montague, of the Second Controller's office; Miss Julia M. Adams, Mr. John C. Gifford, of Phelps, N. Y.; Mr. and Mrs. D. G. Smith, Mrs. L. B. Shephard, of Palmyra, N. Y.; Miss Lillian Smith, of Brooklyn, N. Y.; Mr. and Mrs. E. H. King and Rev. George Elliott. An elaborate wedding breakfast was served, after which the newly married couple left in the 11 A. M. train for New York, where they remain until the afternoon of the Fourth, when they will sail on the Westernland, of the Red Star line, for a two months' trip in Europe.

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BALTIMORE, 1859.  
PARIS, 1867.  
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NICE, 1883-1884.  
LONDON, 1884.  
NEW ORLEANS, 1884-1885.  
(Not competing.)  
LONDON, 1885.

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WITH the finishing of the decorations and improvements in Steck Hall, on East Fourteenth-st., the series of new enterprises inaugurated a few years ago by the firm has reached a rounding off period. Steck Hall, when completed, will be the handsomest octagon hall in New York and an attractive concert room second to none of its size in the land. The improvements are now about completed and the hall will be ready for the final details of decoration and ornamentation this week. The character of the decorations is based upon subdued but rich tints, with fancy ornamentations in bright and gold in relief.

But the chief and most important matter in connection with the development of the business of Messrs. Steck & Co. is their new factory, Nos. 518, 520, 522 and 524 West Forty-eighth-st., near Tenth-ave., a drawing of which is printed on

## Trade Notes.

—A patent for a reed organ has been granted to M. Clark, No. 384,609.

—Mrs. Thomas Chickering, of Beacon-st., and Mr. and Mrs. Gordon Prince, who are to spend the remainder of the summer at Newport, are among the late arrivals at that resort.

—The piano store of Willis & Co., 1824 Notre Dame-st. (of the late Hon. Senator Ferrier estate), Montreal, is now being remodeled to enable the occupants, Willis & Co., greatly to increase their piano trade. From roof to cellar the estimated cost of alterations is about \$7,000. The contract, which is to be completed by September 1, is awarded to Mr. Paton, with Mr. Dunlop as architect.

—A decision of interest to furniture dealers and others who sell on the installment plan, as well as to storage warehouse men, has been handed down by Justice Fallon, of the Ninth District, in the case of Walters against Prior Brothers. The plaintiff, R. M. Walters, sold a piano to one Kayes, taking a chattel mortgage to secure payment. Kayes put the piano in the defendants' storage warehouse without the plaintiff's consent.

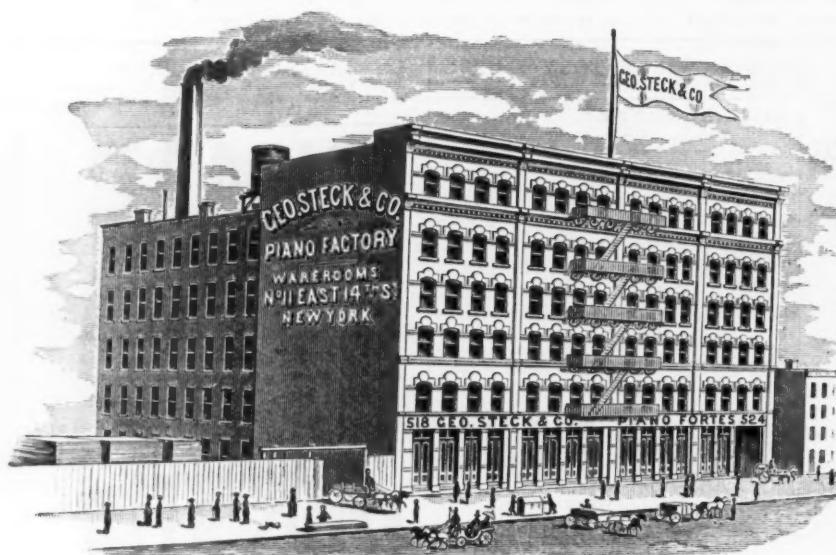
## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
146 STATE-ST.,  
CHICAGO, July 7, 1888.

NO doubt THE MUSICAL COURIER will have so much about Chicago and the doings of the M. T. N. A. that any trade matter will be overshadowed. Nevertheless there are one or two items which might not be out of place to mention in connection with the pianos which were used at the concerts.

If there was any object in the way of comparison of the different pianos used it fell far short of a satisfactory test, for some were only used in connection with other instruments, and three of them, the Miller, the Weber and the Steinway, in the Exposition building, which was certainly the most unsatisfactory place ever thought of to play a piano in. However, there they were played, and the Steinway, under the hands of Miss Aus



GEORGE STECK & CO.'S NEW FACTORY.

this page. This factory is one of the most complete in the line of the piano building industry, having a front of 100 feet and a depth of 100, with seven stories including basement, the whole being a massive and imposing structure.

In its interior arrangements it is a model, beginning with a splendidly equipped mill room and provided with the latest improved machinery. From thence up to the roof, in all of its departments, every floor of this factory is a representation of the best method of piano construction. Mr. George Steck's principles of the art of piano building prevail, and are the embodiment of what has for more than thirty years been known as the Steck piano. In this new factory it is made under auspices and surroundings such as it never heretofore had. The manufacturing department has as its chief Mr. Frederick Dietz, one of the partners of the firm, who was formerly for over twenty years associated with Mr. Steck at the factory. Mr. Dietz is an expert in his line and a conscientious and careful artisan, who is ceaselessly experimenting to still further develop and beautify the Steck piano. The new factory has already given the firm's trade a wonderful impetus, and its occupation marks a renewed period of activity in the history of the house.

Mr. Nembach, one of the other partners, whose recent tour through the West in the interest of the Steck piano was described in these columns, is now in Germany. Mr. Kaemmerer, the other partner of the house and its latest acquisition, is at the office. Mr. Kaemmerer is a thorough merchant of wealth and experience, and the piano trade is to be congratulated upon his accession to its ranks. With these two gentlemen and Mr. Dietz working in harmony with the one great object in view, to maintain and develop, on the strength of its past and secure reputation, the Steck piano, there is no question that with these latest progressive steps of the house its future and that of the Steck piano is assured, and its influence upon music in America will be greater than ever.

—A first-class correspondent who understands the piano business can get a first-class position in a first-class house.

—Among patents recently issued there are to S. R. Harcourt, for a piano action, No. 384,254; to W. H. Dutton, for an upright piano, No. 384,241 and 384,244.

When Walters found out where the instrument was it had been in storage six or seven months, and the accrued charges were \$34. Walters demanded the piano, which Prior Brothers refused to surrender, saying that they held it for storage. There was no dispute about the facts. A statement of the case was drawn up by Charles H. Preyer, for the plaintiff, and Charles W. Dayton, representing the defendants. No testimony was introduced. Justice Fallon decided that the lien of the mortgagor was tantamount to that of the warehousemen, and Mr. Walters got his piano.

—We know of a firm out of town that wants a second-hand double action Italian harp. A purchaser for such an instrument can be secured by addressing this paper.

WANTED, A SITUATION—By a competent piano salesman, who will accept position either as wholesale or as retail salesman. Has been in the business thirteen years, and has been engaged as retail salesman and traveling in the trade all over the country. Best of references can be given. Address "Piano Man," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

—Says the Omaha "Herald": Patrolman Martin, of the merchants' police, averted a conflagration in the very heart of the city about 3 o'clock Thursday morning. A large lamp was left burning, but turned low, in the building at No. 224 Broadway, occupied by M. Wallman's jewelry store and the new music house of Lang & Lipfert. About the hour mentioned the officer noticed that something was wrong with the luminary. It was blazing high and the room was densely filled with smoke and escaping gas. He burst in the door, and gathering the cause of his alarm in his hands threw it into the street. The officer's hands were badly burned, but he probably saved the building and its contents from the flames.

—From the Washington "Sunday Herald" we copy the following:

The old and reliable music establishment of W. G. Metzerott & Co. has removed from their old quarters, 903 Pennsylvania-ave., which were entirely inadequate for their constantly increasing business, to their new building, 1110 F-st. Northwest, three doors west of Moses'. The new building, although far from completion, is yet sufficiently advanced to enable the firm to make the much needed change. The building in design is Moorish, giving an external appearance quite odd and different from any structure in the city. The internal arrangements and decorations will be of the most complete nature, and when finished Messrs. Metzerott & Co. have no hesitancy in claiming the most elaborate and finest equipped music and piano warerooms south of New York.

der Ohe, and the Weber under the deft fingers of Mrs. Carreno, were decidedly successful, particularly Mrs. Carreno, who had a genuine ovation after her playing. We must insist, however, that the best management was displayed by the Knabe concern, if it was the result of any management, as the only genuine recital of the whole musical convention was on the afternoon of Thursday, when Mr. Richard Burmeister played for a couple of hours on the Knabe piano in Central Music Hall to the satisfaction of every listener.

Altogether there were seven different instruments used in the concerts, but only those mentioned received any prominence. There was quite a sprinkling of dealers in town during the convention, and a large wholesale business was the result, and we understand that during the political convention a large number of pianos were sold to visitors from all sections of the United States, so that in the way of business both conventions were of direct benefit to the dealers and manufacturers of Chicago.

Mr. Clayton F. Summy, who has been for eight years in charge of the sheet music department of Messrs. Lyon & Healy, will open a store of his own for the sale of foreign and American publications at 42 Madison-st. Mr. Summy has many friends in this section and is likely to do a good business from the start.

Mr. Wm. Lewis, of the Chicago Music Company, has disposed of his interest in that concern to Mr. Platt Gibbs, his former partner, and will hereafter devote his time to concertizing and teaching the violin.

Mr. J. Warner Reed, of Messrs. Reed & Sons, was married, June 16, to Mrs. R. W. Clark, of Burlington, Ia.

The Clark nickel stop knob on the Story & Clark organs are certainly triumphant in their success. They have alone sold many an organ during the past year.

Mr. Carl Hoffman, the popular dealer of Leavenworth, Kan., was in town and left orders for 16 Sterling pianos, to be shipped immediately. This only shows how the Sterling piano is increasing its sales. Mr. Hoffman began by ordering simply one or two, and now orders by the score.

—Mr. Charles Keidel, of Wm. Knabe & Co., Baltimore, is in Europe.

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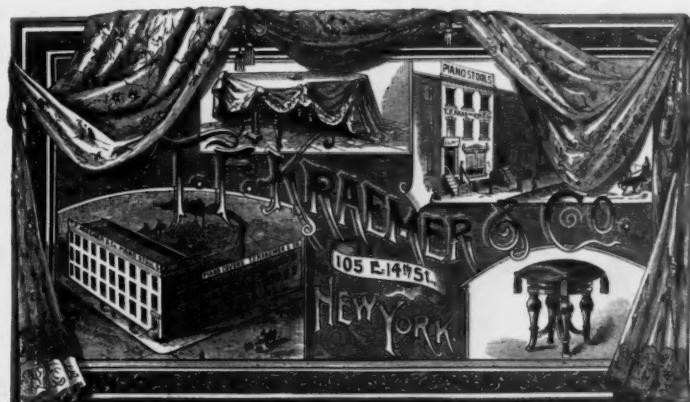
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